IFAR reports

and The Art Loss Register

Volume 14, Number 5
May 1993

Washington Takes Leave of His Officers at Fraunces Tavern *by Jennie Brownscombe, missing from an institution's collection in Pennsylvania.*

"Lautrec" Pastiche Revealed

Ex-Museum Director Convicted

Harnett & Johnson Found in Philadelphia

IFARreports
incorporating *Stolen Art Alert*

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At the Moulin Rouge: Lautrec or a Pastiche?

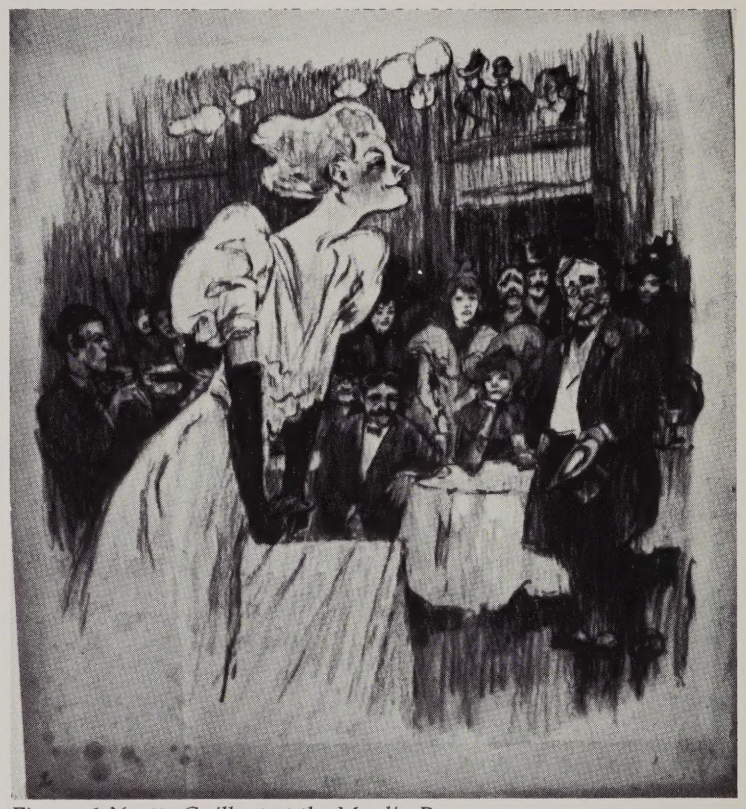


Figure 1 *Yvette Guilbert at the Moulin Rouge*

The drawing reproduced here (Fig.1) was submitted to IFAR for authentication with the assumption that its author was Henri Toulouse-Lautrec. It serves, however, to illustrate how elements of familiar images by the masters can be combined to create an imitation, not a copy, of a known artist's work, in essence a pastiche.

The IFAR drawing executed in pastel, crayon and gouache, measures 22 1/4 x 19 3/4 inches and bears a monogram at the lower right. The subject is the *chanteuse* Yvette Guilbert performing at the famous Parisian night club, *Le Moulin Rouge*. According to the catalogue Toulouse-Lautrec: Performers of the Stage and the Boudoir, 1891-1899, Theodore B. Donson, Ltd., Spring, 1980, No.20 "...Yvette Guilbert was seen by many writers of the period as the muse of the *fin-de-siècle* period, at once tragic and comic, vulgar and refined. She was called a *diseuse*, a reciter of songs whose tones ranged, according to one observer, from 'the sweetest, most delicious melody to strident hoarse cries of passion and grief or the gutter voice of the Parisian *canaille* (riff-raff).' Her ability to captivate any audience from the most sophisticated to the most vulgar lay in her flawless diction and the remarkable delivery, which consisted of standing virtually motionless while singing. Her distinctive features were heightened by a studied application of makeup."

Lautrec's many renderings of this famous actress of the Paris *café-concert* are as varied as was her mood on stage. He drew her frequently, and when she asked why he continued to do so, he replied "...because you amuse me, you inspire me with your extreme distinction in farce, the vinegar of your smile, the grain of pepper in your little eye and the astonishing ingenuity of your costume." (Toulouse-Lautrec, Performers of the Stage and the Boudoir, op.cit., No. 22.) With pen and ink Lautrec was able

to evoke her personality as a stage *persona*, capturing the striking line of her elongated neck, her intense red hair, her pale powdery complexion in contrast to her stark makeup and her attitude, at once demure and sweet, yet pervaded by a stylized pathos. A glimpse through the catalogue cited above illustrates well Lautrec's compelling approach to her. His rapid and fleeting touch of the crayon captures her striking facial features and posture, and his energized strokes emphasize the drama and panache of her theatrical presence. (Fig. 2).

An initial viewing of this drawing of Yvette Guilbert gives the impression that it is like other works of the subject executed by Lautrec, however it does not appear in Toulouse-Lautrec et son oeuvre, M. G. Dortu, Paul Brame et C. M. De Hauke, New York, 1971, the *catalogue raisonné* of his work, nor is it illustrated or cited in other volumes on Lautrec drawings or graphics which we consulted.

After examining numerous images of Yvette Guilbert in the *catalogue raisonné*, in Lautrec by Lautrec, by Ph. Huisman and M.G. Dortu, Chartwell Books, Inc., 1964, and the Donson catalogue, mentioned above, slight and marked discrepancies become apparent. The most striking similarity occurs between the rendering of the face in our drawing with a lithograph by Toulouse-Lautrec (Fig. 3). Here the profile view appears almost identical. Differences emerge however when examining more carefully the area of the ear, lower eyelid and shape of the nose and the shape and contour of the singer's profile and neckline. The IFAR drawing in all these instances is less assured in approach and less fluid. There is in the lithograph, sketchy as it is, a sense of the artist's understanding of anatomy. In addition, the lithograph seems to portray the "vinegar" of Guilbert's smile, as Lautrec put it, while the IFAR drawing's smile is more saccharine in nature.

Figure 2 Yvette Guilbert, Collection unknown.
(Photo courtesy of M.Knoedler & Co.)

Furthermore, the complete figure of Yvette in the IFAR drawing has a "cut-out" appearance and is more regularly executed than versions by Lautrec. If we look specifically at Dortu, Vol. V., D.3.640 (Fig.4), we see marked similarities in style between the two costumes, particularly in the trimming of the flounced bodice, though the strokes delineating this decoration in the drawing under examination are far more studied, corresponding to the way a copyist would render it. Lautrec was forever experimenting to capture with the minimum of line, the sensation of the actress, her pose and her contours. In our drawing the ingredients are there, but assembled, rather than spontaneously created.

Other areas of the drawing, for example the treatment of the background figures can also be considered. In the IFAR drawing these figures are arranged in an unvarying way, atypical of Lautrec's more dramatic handling of spatial perspective and foreshortening. The figures here are more evenhanded and uniform, with an uncharacteristic deliberate movement of hatch strokes across the surface.To compare with the authentic Lautrec examples see Dortu, Vol. III., Nos. P.591 and 592.

Based on these comparisons and the discovery that many elements are quite close to those in works unquestionably by Lautrec, but lack the stamp of the artist's hand, IFAR is inclined to believe that this drawing is a pastiche, that is, a work derived from known elements in Lautrec's compositions. In this case there are also references to images by Picasso. Note, for example, the figure of the woman with the red hair seated with her elbows leaning on the table and her chin cupped in her hands. This image seems to have been lifted from one of Picasso's well-known renditions of morose women deluged by drink that are common throughout his early Blue period, specifically "Girl with Chignon", in the Fogg Museum, Harvard University, Cambridge, Mass.

For a definitive opinion, IFAR consulted with Monsieur Jean Alain Meric, the noted expert on Toulouse-Lautrec and son-in-law of Madame Dortu. Monsieur Meric has spent many years examining works by Lautrec and carefully studied color photographs of the IFAR work. His unequivocal re-

Figure 3 *Yvette Guilbert*, Lithograph.
(Rep. from Loys-Delteil, *Le Peintre-Graveur Illustré*, Vol. 10, Pt. I, No. 29, Paris 1920.)

Figure 4 Yvette Guilbert, Collection unknown.
(Photo courtesy of M. Knoedler & Co.)

sponse to this particular work was that it could not be by the artist.

The art world is inundated with reproductions of Lautrec's striking images: both comic and compelling, the artist is able to poignantly evoke the Parisian night life of the singer and dancer, with just a few energized lines. The strong temptation of other lesser artists to imitate his style and copy his images is therefore not surprising.

The report which IFAR submitted to our client was initially researched by Virgilia H. Pancoast, the former director of the Authentication Service, and was written with her knowledge and approval. Fortunately for IFAR and for the art community she will continue working with us as a consultant.

Nancy J. Little

Focus on Native American Artifacts: Former Museum Director Convicted

The former director of the Southwest Museum in Los Angeles, Patrick Houlihan, was found guilty March 10 on five counts of embezzlement and two counts of grand theft from the museum's extensive collection of American Indian art and artifacts. He was acquitted on four other counts (*IFAR-reports* May 1992).

Houlihan was the head of the museum from 1981 to 1987, leaving after a final dispute with the museum's Board of Trustees. In 1989 when a museum curator heard that a Washoe basket, possibly belonging to the museum, was available in the marketplace, an inventory was ordered and revealed at least 127 items missing. The total value of the missing items was estimated at over $3.5 million.

IFAR published a Missing Art Alert in October 1989, detailing blankets, baskets, Kachina dolls, ceramics, drawings, and paintings removed from the collection. 16,000 were mailed. With help from the many tips generated by the Alert, 29 items have been recovered, mostly in New York, with some in Texas and Maryland; the remainder have already disappeared into the marketplace.

Following a four-year investigation by the Los Angeles FBI, through 12 states, Canada, and Mexico, Houlihan was charged with removing 15 items, worth hundreds of thousands of dollars, and illegally offering them for sale or trade.

Houlihan acknowledged removing the items, but maintained throughout the five and a half week trial that his actions were ultimately aimed at rejuvenating the museum. He admitted falsifying documents to cover his transactions, but insisted he acted for fear that the museum's Board of Trustees would want more drastic deaccessioning to cover the institution's debts. The Board of Trustees had denied Houlihan sole authority to de- accession in 1983.

In addition to the criminal charges, the museum has filed suit seeking recovery or reimbursement of the items they allege he removed.

Up until March 20, Houlihan had held the position of executive director of the Millicent Rogers Museum in Taos, New Mexico, which had expressed support for him throughout his trial. Following his conviction, however, the Rogers Museum "regretfully" announced the termination of his contract, his employment being "no longer in the best interests of this museum."

Sentencing is set for May 21. Houlihan faces a maximum of seven years in state prison. George Buehler, Houlihan's attorney, told IFAR they were preparing a motion for a new trial, and if denied, would appeal the verdicts.

Special Agent Virginia Curry, who led the FBI's investigation, believes the conviction will send a message to the museum community that even established scholars are not beyond temptation. Noting that Houlihan had served on the American Association of Museums Accreditation Committee, she added that museums must be more mindful of the need to police themselves.

Those sentiments were echoed by the Southwest Museum's current director, Thomas H. Wilson. "The verdict should serve as a reminder to the administrators, fiduciaries, and trustees of the 8,000 museums in this country of their special responsibility as repositories, particularly with items such as native American artifacts, which are often imbued with spiritual properties. He added, "it also sends out a strong message that the courts are going to take these breaches seriously, and that dealers and auction houses better make sure they have proper documentation of provenance."

Lightning Strikes Twice In Philadelphia

Curry also told IFAR that "having the FBI seize your property" should prove a deterrent to the illegal trade of native American art and artifacts.

Based on the number of inquiries she herself has received, Curry says the trade is "tremendous." While there is an interest in Europe, she believes the major market is here in the United States. While the market is a broad one, it is apparently centered in the southwest, and in Santa Fe in particular. "Prices have doubled and even tripled from what they were between 1983-1987," Curry says. She credits this recent surge in values to the current popularity of the so-called "Santa Fe Style," and to a book of the same title which has become a favorite with interior designers since its appearance in the late 1980s. The "style" would seem to call for its cultural accoutrements, i.e. native American blankets, baskets, Kachina dolls, etc.

"Once people became aware of the beauty and workmanship in these pieces, strong market interest developed," she says, "Each item is generally at least 100 years old, hand-made, and one-of-a-kind. Dealers can't get enough of them. They're always looking for wonderful, never-seen-before material, and what's not already in private hands, has to come from these type of facilities (museums)."

She added that only recently, an archaeologist for the state of California and his wife were charged with receiving stolen property and selling it in Santa Fe.

Alexis de la Garza, the LA Deputy District Attorney who prosecuted the Houlihan case, told IFAR, "Because there's no provenance for a lot of these kinds of items, whether they come from museums or looted sites is hard to prove. But it is a very large market, and whether they're legal or illegal is irrelevant to a lot of dealers."

Florence Squassi Swanstrom

William Harnett's "Five Dollar Bill," stolen in 1984.

The owner of a Philadelphia art gallery found himself at the center of two April recoveries of long missing paintings from unrelated thefts. George Turak of the Lagakos-Turak Gallery told IFAR, "It's unbelievable. I've been in this business 20 years and I've never had anything like this happen before, not to mention twice in a two or three week period."

"Preparing Breakfast," a Civil War-era Eastman Johnson genre scene valued by the FBI at $75,000-$100,000, was stolen from a Cape Cod home in 1971. "Five Dollar Bill," an 1877 work by William Harnett, disappeared from the Philadelphia Museum of Art during the night of December 15, 1984. The FBI estimate its current value at $350,000-$500,000. Harnett's talent for depicting currency was such that he was once arrested on suspicion of counterfeiting.

Turak bought the Johnson painting from another dealer for $50,000 on March 30, and then called Christie's with the intention of consigning it to auction. Christie's called him back the following week with the news that he may have bought a stolen work.

"It was a fluke that we found out about it, honest to God," said Turak. He explained that the daughter of the woman from whom it had been stolen in 1971 had contacted Christie's only recently about the possibility of selling some other works. In the course of their discussion, the subject of the stolen Johnson painting was mentioned in passing.

Upon learning that his painting might be hot, Turak immediately checked with IFAR's Art Loss Register. However, since IFAR's stolen art archives only originated in 1976, and the 1971 theft of the Johnson had never been registered, IFAR was unable to confirm the painting's status.

Turak then contacted Special Agent Robert R. Bazin of the FBI in Philadelphia, whom he met when the latter was investigating the theft of a stolen mask by Rodin in 1988 (*IFARreports*, December 1988); coincidentally, the Rodin mask was discovered in the thief's mother's house on the same street as Turak's gallery.

Turak turned the Johnson painting over to the FBI, who confirmed it was indeed the one stolen on Cape Cod in 1971. The woman who owned it is now 90, and according to the FBI, "happy as a lark" after 22 years of believing she would never see her picture again.

The day he handed the painting over, Turak asked S.A. Bazin whether the Harnett stolen from the Philadelphia Museum of Art in

Missing Art Alert

1984 was still missing, since a man had recently visited Turak's gallery with a "Five Dollar Bill" for sale. Bazin informed him that indeed it was. Quite a coincidence.

At the FBI's direction, Turak arranged for the would-be seller to bring the painting to his gallery, where it was seized by the FBI and the Philadelphia Police Department. Press reports state that that the man claimed to have bought the Harnett "some years ago for about $10,000." Turak believes "down-deep the man wanted it returned to the museum. I don't think he's a crook. He was rather shocked."

No arrests have been made in either case, pending further investigation. Given that the five-year statute of limitations on each theft has expired, only charges of receiving stolen property could be brought if it can be proven that any of the more recent possessors knew of the paintings' illegal status when they obtained them.

F.S.S.

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

34

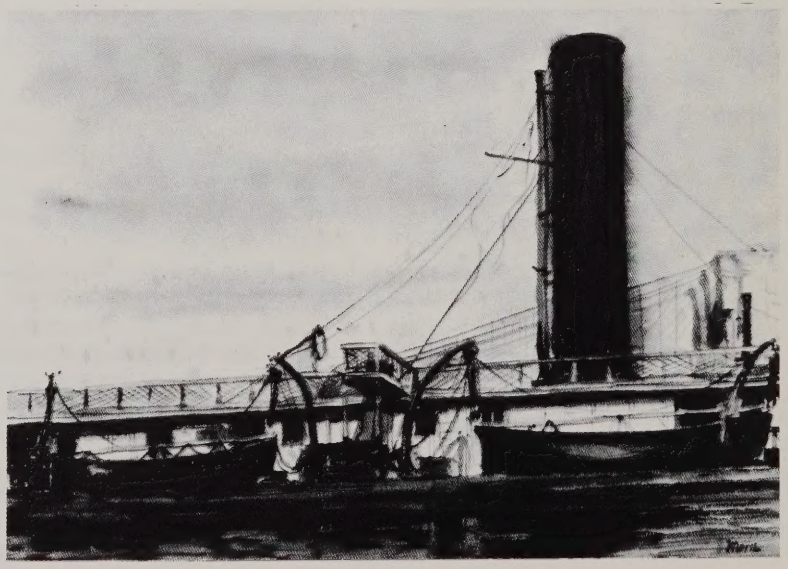
Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

34 BROWNSCOMBE, Jennie. *Washington Takes Leave of His Officers at Fraunces Tavern.* Oil on canvas. 62.5 x 75.0 cm. May be signed and dated. Washington shown in the center shaking hands with a weeping officer who holds a handkerchief to his eyes, other officers standing around the edge of the room, an American flag at left in background and other banners and flags hanging at windows in upper right. *N93.169.1. Pennsylvania, Apr. 9, '73.

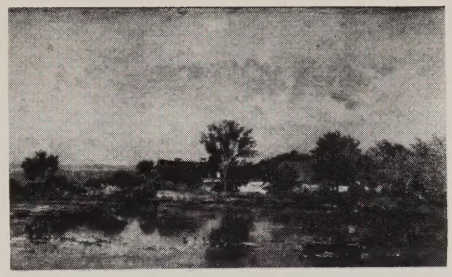
35 MARSH, Reginald (1898-1954). *Two Lifeboats and the Brooklyn Bridge.* Watercolor. 35.6 x 50.8 cm. *N93.51.3. New York, NY. Dec. 29, '92.



35

French, 19th Century

36 DAUBIGNY, Charles- François (1817-78). *On the Seine*. Oil. May bear inventory number #14675, possibly from the Knoedler Gallery. Landscape with a house behind a screen of trees, and five small ducks swimming in the river in the center, three other ducks to the right. *N93.168.1. Pennsylvania, Unknown date of loss.



36

37

37 DIAZ DE LA PEÑA, Narcisse V. (1807-76). *Landscape - Twilight*, 1860. Oil on panel. 19.7 x 30.5 cm. Stamped (?) in l/l within an oval: Vente/DIAZ. Perhaps with a label 14674/ "Knoedler"? and perhaps marked P666. *N93.174.1. Pennsylvania, Dec. 1, '78.

Italian, 19th Century

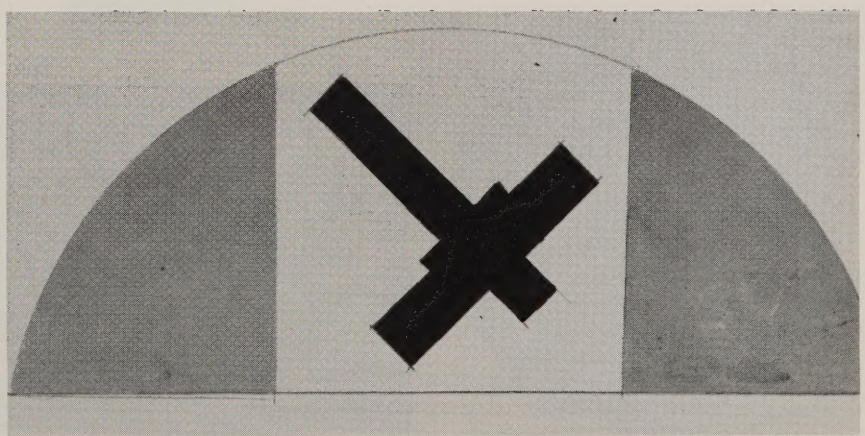
38 BOLDINI, Giovanni (1842-1931). *Fisherman on the River*. Oil on mahogany pochard. 24.4 x 15.6 cm. Signed in l/l: Boldini. May have estate or inventory label 14672, possibly from "Knoedler" and accession # P669. Scene on a river bank with a seated man wearing a straw hat and a smock, with a basket at his feet and a fishing rod arching into the river, another figure with an umbrella hidden by grasses also fishing; two rowboats with fishermen in the river in the upper right. *N93.173.1. Pennsylvania, Dec. 1, '78.

38

Prints, Drawings

Russian, 20th Century

39 ERMOLAEVA, Vera. *Sketch of Festive Decoration of Vitebsk*, 1920. India ink, watercolor and pencil. 13.5 x 20.7 cm. An 'X' in pencil in l/r above oval ink stamp. Image stained u/l and l/r. Semi-circle in pencil, on beige background, with rust red segments at either end. The central portion with inverted black cross. *N93.163.1.



39

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

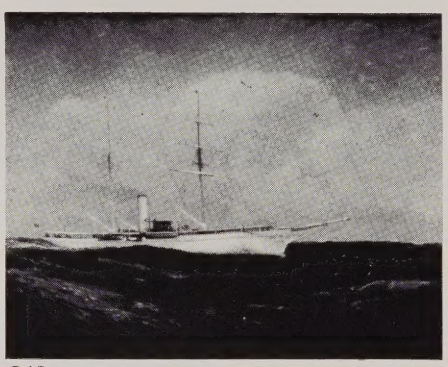
Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

340 CHAPMAN, Carlton T. (1860-1926). *NYYC Steam-Sail Yacht at Sea*, 1908. Oil on canvas. 100.0 x 125.0 cm. Signed and dated l/l. *N93.160.1. New York, NY. Mar. 26, '93. *Reward.*

341 JACOBSEN, Antonio (1850-1921). *Kanawha Steamship*, 1905. oil on canvas. Steamship with three masts and funnel with black smoke sailing across the sea. Flying American flag at the bow. Large expanse of sky with clouds. *N93.164.1. Oct. 30, '92.



340

342 *(Similar to stolen work)*

343

342 STULL, Henry (1851-1913). *Race Horses With Jockeys Up.* Oil on canvas. 14.0 x 18.0 in. NB. Photograph is almost identical to the work stolen. *N93.166.1. Oceanport, New Jersey. Mar. 1, '92.

American, 20th Century

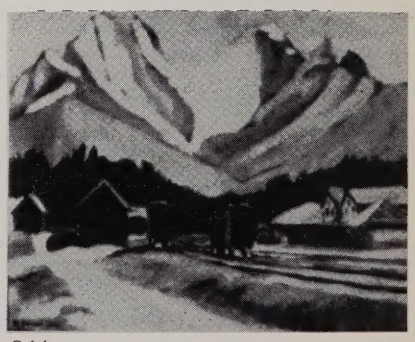
343 WOOD, Hunter (b. 1908). *Schooners Racing at Moonlight*, 1945. Oil on canvas. 75.0 x 100.0 cm. Signed and dated l/r. *N93.160.2. New York, NY. Mar. 26, '93. *Reward.*

Canadian, 20th Century

344 PAWSON, Ruth Mary (b. 1908). *The Station at Banff.* Oil on board. 24.0 x 30.0 cm. Signed in l/l. *N93.138.1. Regina, Canada. Dec. 23, '92. Interpol Number : 93IPO0521

English, 18th Century

345 GAINSBOROUGH, Thomas (1727-88). *The Yokel.* Oil on canvas. 150.0 x 120.0 cm. Treated some years ago for blistering of the paint, and a small chip of inpainting in upper portion of the canvas. A farmer on a light colored horse seen from the side, with two dogs, another horse possibly drinking from a trough. *N93.152.1. Maplewood, NJ. Jan. 1, '93.



344

346 LADBROOKE, Robert (1770-1842). *Landscape.* Oil on canvas. 90.0 x 107.5 cm. *N93.156.1. Washington, DC. Nov. 15, '92. *Reward.*

English, 19th Century

347 CALVERT, Edward (1799-1883). *Portrait of a Man.* Oil. 30.0 x 20.0 cm. Oval within a rectangle. Bust-length portrait of a young man with dark curly hair wearing a high white cravat and stock with a high collar, and a dark jacket, looking to the viewer's left. *N93.139.1. Montreal, Canada. Jan. 2, '93. Interpol Number : 93IPO0678

English, 20th Century

348 DAWSON, Montague (1895-1973). *Three Masted Ship Under Sail.* Watercolor and gouache on paper. 43.4 x 57.5 cm. Signed l/l. *N93.160.3. New York, NY. Mar. 26, '93. *Reward.*

European, 19th Century

349 KNIE, Rolf. *Circus Scene.* Oil on canvas. 150.0 x 120.0 cm. Signed: Rolf Knie. Depicting a tent with a horse, and an elephant along with 5-7 meters (15-20 feet) of woven steel cable. N93.136.7. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

346

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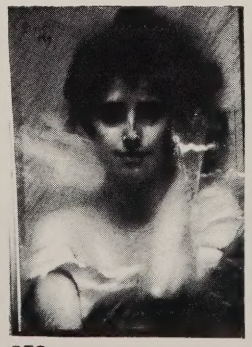

352

350 VILLARS, M. *Peasant Couple.* Oil on canvas. 50.0 x 70.0 cm. Signed: M. Villars. Depicting a peasant couple, the man wearing a hat. N93.136.6. Zurich, Switzerland. May 31, '92.

Flemish, 17th Century

351 DYCK, Sir Anthony van, Attr. to (1599-1641). *Portrait of Balthasar Gerbier d'Ouvilly.* Oil on canvas. 14.0 x 11.0 cm. Inscribed on verso in center in ink: "VANDIJKE" and "255TE" below. Some damage and abrasion to the surface of the painting. *N93.144.1. Molenbeek-Sain-Jean, Belgium. May 16, '92. Interpol Number : E-188/10-1992

French, 19th Century

352 BESNARD, Paul Albert. *Portrait of an Ingenue.* Pastel. 56.3 x 40.6 cm. Signed and dated in u/r: Besnard 1889. *N93.175.1. New York, NY. Apr. 15, '93.

Italian, 17th Century

353 Unknown. *The Nativity.* Oil on canvas. Tondo. *N93.148.1. New York, NY. Sep. 1, '87. Interpol Number : E-160/9-1992

353

Italian, 18th Century

354 Unknown. *Madonna and Saints.* Oil on canvas. 220.0 x 160.0 cm. *N93.150.1. Raiano, Italy. Oct. 26, '91. Interpol Number : E-175/9-1992

Swiss, 20th Century

355 ERNI, Hans (b. 1909). *Man in Thought.* Watercolor. 40.0 x 20.0 cm. In white outlines with a blue ground. N93.136.2. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

356 MALKOVSKY, Heiner (1920-88). *Three Women.* Gouache. 72.0 x 100.0 cm. N93.136.14. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

357 SCHAWINSKY, Xanti (1904-79). *Portrait of a Man and Woman,* 1958. Watercolor on paper. 59.0 x 42.0 cm. Signed and dated in l/l: Schawinski, 1958. *N93.136.1. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

358 TINGUELY, Jean (1925-91). *Abstract,* 1991. On board. 75.0 x 55.0 cm. Signed and dated across lower edge: Jean Tinguely '91. *N93.136.10. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

359 TINGUELY, Jean (1925-91). *Abstract.* Collage. 30.0 x 30.0 cm. Backed with a piece of paper written inscription: Lieber Louis: "Hier mal was. im unteren Teil dann eben die jeweiligen Ereignisse. Viele Grusse & wenn's nicht gefallt sags nur. Jean Tinguely." *N93.136.11. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

360 TINGUELY, Jean (1925-91). *Abstract,* 1990. Collage on board. 50.0 x 70.0 cm. Inscribed on lower edge: "harmonie Gruppe 1990 Jean Tinguely." With a "Ferrari" sticker covering a hole in the work. *N93.136.12. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

361 TINGUELY, Jean (1925-91). *Abstract,* 1988. Collage on board. 30.0 x 55.0 cm. *N93.136.13. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

362 TINGUELY, Jean (1925-91). *Abstract Composition,* 1991. On board. 40.0 x 60.0 cm. Signed and dated l/c and l/r: 1991/Jean Tinguely. *N93.136.8. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

363 TINGUELY, Jean (1925-91). *Dreiteiliges Fenster,* 1989. On board. 30.0 x 40.0 cm. Signed and dated l/r: Jean Tinguely 1989. Abstract composition. *N93.136.9. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

Prints, Drawings

Austrian, 20th Century

364 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *A Rainy Day on the Regentag,* 1971. Silkscreen. 47.5 x 67.0 cm. Signed. Edition no.: 2255/3000. With 16 colors with metal imprints in 5 colors; a design of two purple circles with bright blue bands in the background, with a green ground resembling a mosaic. *N93.159.1. Berkeley, CA. Mar. 25, '93.

365 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Irinaland over the Balkans,* 1971. Silkscreen. 49.0 x 67.0 cm. Edition no.: 2255/3000. A yellow female face with full blue lips transposed over a stylized landscape. In 31 colors with 2 phosphorescent colors. *N93.159.3. Berkeley, CA. Mar. 25, '93.

366 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Regentag or Waves of Love,* 1971. Silkscreen. 47.5 x 67.0 cm. Edition no.: 2256/3000. With 23 colors and metal imprints in three colors. An abstract resembling a landscape with blue, green and white wave-like forms in the lower portion, two red and one dark (black?) bands in the center with circular forms resembling trees in the upper portion. *N93.159.2. Berkeley, CA. Mar. 25, '93.

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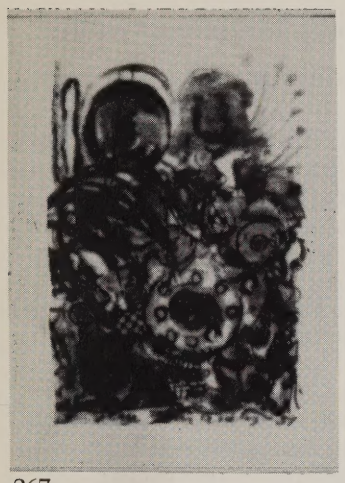

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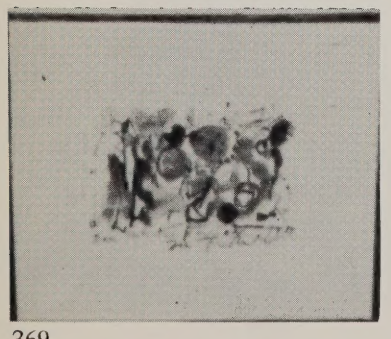

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French, 20th Century

367 CHAGALL, Marc (1887-1985). *David der Harfenspieler (David the Harp Player).* Lithograph. 45.0 x 30.0 cm. Signed. Retouched by the artist; dominant color is yellow. N93.136.5. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

Spanish, 20th Century

368 MIRÓ, Joan (1893-1983). *Four Women,* 1934. Conte on red paper. 68.8 x 48.8 cm. Signed on dated on verso: Miro 1934. N93.161.1. Inverness, CA. Aug. 12, '92.

369 PICASSO, Pablo (1881-1973). *Flautist.* Charcoal on paper. 20.0 x 40.0 cm. Signed in red. N93.136.4. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

Swiss, 20th Century

370 MALKOVSKY, Heiner (1920-88). *Head of a Woman.* Charcoal on paper. 40.0 x 40.0 cm. *N93.136.3. Zurich, Switzerland. May 31, '92. Interpol Number : E-166/9-1992

Sculpture

American, 20th Century

371 GUINO, Richard (1890-1973). *Female Nude.* Bronze. 38.0 x 17.8 x 15.2 cm. Edition no.: 135/325. *N93.148.2. New York, NY. Sep. 1, '87. Interpol Number : E-160/9-1992

372 GUINO, Richard (1890-1973). *The Frond.* Bronze. Ht. 35.5 cm. Edition No.: 40/325. *N93.148.3. New York, NY. Sep. 1, '87. Interpol Number : E-160/9-1992

373 HUFFINGTON, Anita. *Idol,* 1992. Bronze. 38.1 x 20.3 x 8.9 cm. Signed on underside: A. Huffington. Bears foundry mark on underside of leg and monogram on back of lower leg. Edition no.: 1/9. *N93.130.1. New York, NY. Mar. 1, '93.

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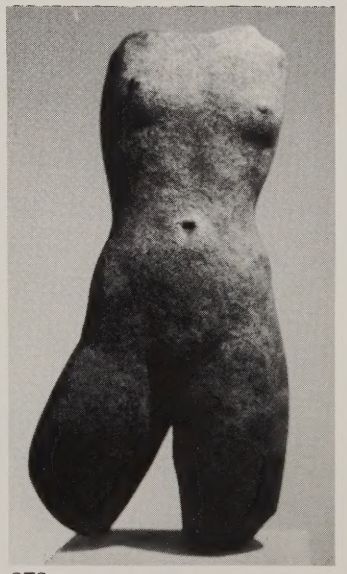

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Italian, 20th Century

374 BRUNI, Bruno (b. 1935). *Zopf der Aphrodite*, 1992. Bronze. 71.1 x 10.8 x 10.8 cm. Signature stamped on left foot. Edition no.: 416/1000. Weight 8 kilos. *N93.129.1. New York, NY. Mar. 4, '93. *Reward.*

Japanese, 20th Century

375 HIRANO, Asahi. *Hand*, 1960. Bronze. 60.0 x 75.0 cm. Signed with the Japanese character for "Asahi." A realistic rendering of a human hand with the thumb touching the base and the fingers widely outstretched, on a bronze base. N93.167.2. San Diego, CA. Mar. 25, '93. *Reward.*

376 NAGARE, Masayuki (b. 1923). *Katana*, 1965. Black marble. 122.5 x 37.5 x 37.5 cm. *N93.167.1. San Diego, CA. Mar. 25, '93. *Reward.*

Spanish, 12th Century

377 Unknown. *Mary Magdalene.* Stone. Weight: 150 to 200 kgs. Gothic. *N93.149.1. Monforte de Lemos, Spain. Jul. 29, '92. Interpol Number : E-164/9-1992

377

Clocks, Timepieces, Watches

Russian, 19th Century

378 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923). Clock, 1895-1905. Enamel, silver, and gold. 5.6 x 8.1 x 1.9 cm. Probably marked with maker's mark. Semi-circular form on a base with a recumbent lion at each corner. The 1.25 cm. circular dial surrounded by a rose gold beaded border with a border of pearls embedded in yellow gold with rose gold scrolls embedded with small diamonds flanking; surmounted by the winding mechanism of a gold Fabergé double-headed eagle on a ball with a crown, all rose gold with a base bordered in small yellow gold beads; the sides with ling drop scrolls with pearls and accented with approximately .10 carat diamonds against a green ground. *N93.162.3. Newberg, OR. Dec. 1, '92.

Candlesticks, Candelabra, Lamps

Belgian, 19th Century

379 Candelabra. Silver and silver gilt. Ht. 75.0 cm. Weight: 26 kg. In the rococo style. *N93.146.1. Uccle, Belgium. Jun. 20, '92. Interpol Number : E-182/10-1992

379

Flemish, 15th Century

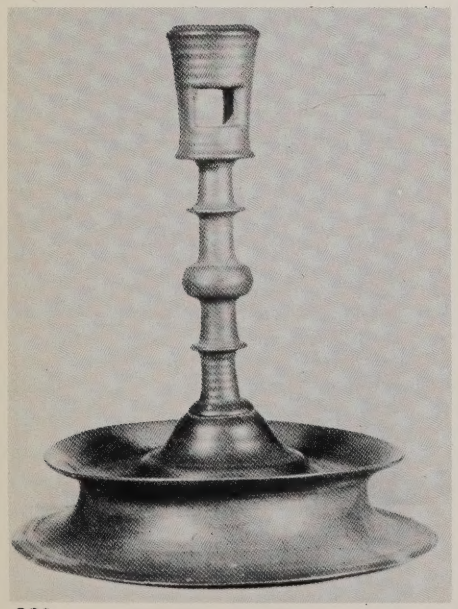
380 Candlestick. Brass. Ht. 20.0 cm. Recorded under inventory No. 567 cat. 251. *N93.145.1. Antwerp, Belgium. Jun. 22, '92. Interpol Number : E-186/10-1992

381 Candlestick. Brass. Ht. 28.3 cm. Recorded under inventory no. 568 cat. 1157. From the Rhineland-Westphalia area. *N93.145.2. Antwerp, Belgium. Jun. 22, '92. Interpol Number : E-186/10-1992

381

382 Candlestick. Brass. Ht. 29.5 cm. Recorded under inventory no. 537 cat. 464 2/2. *N93.145.3. Antwerp, Belgium. Jun. 22, '92. Interpol Number : E-186/10-1992

383 Candlestick. Brass. Ht. 34.6 cm. Recorded under inventory no 544 cat. 464 1/2. *N93.145.4. Antwerp, Belgium. Jun. 22, '92. Interpol Number : E-186/10-1992



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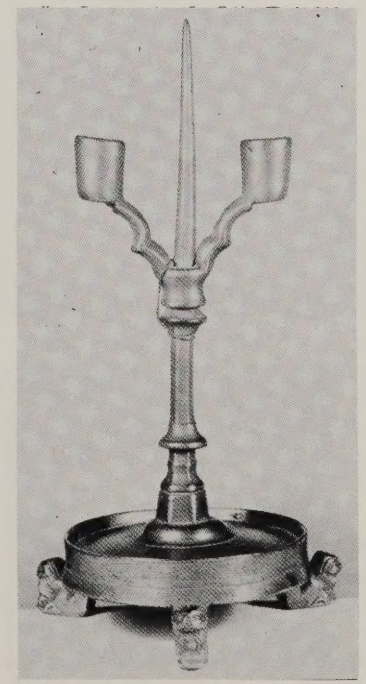

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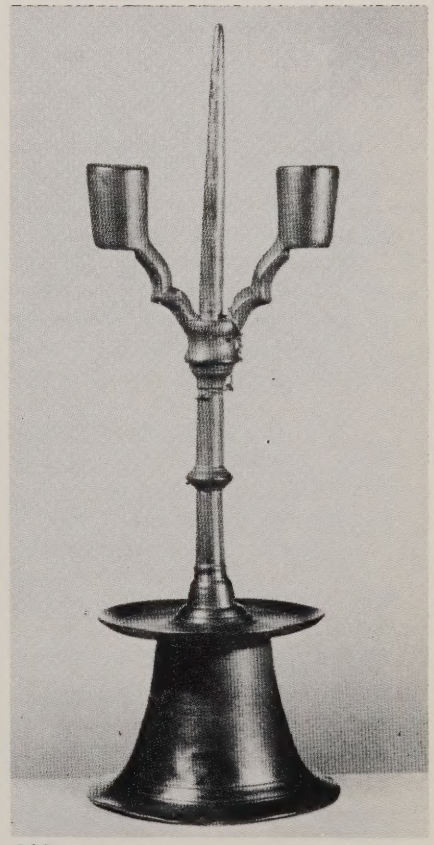

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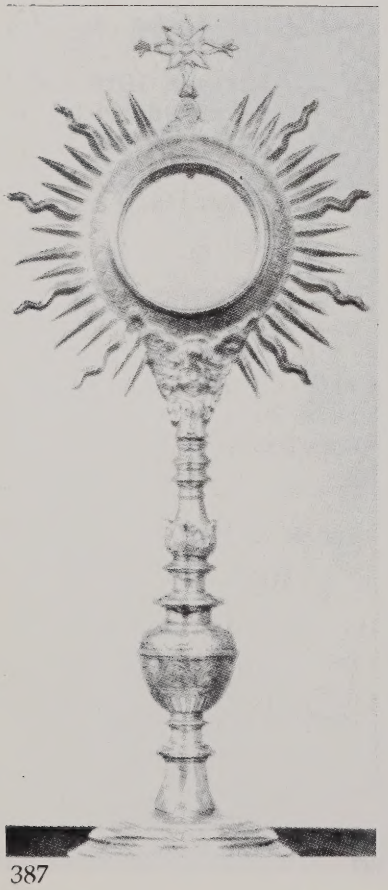


387

Furniture, Accessories

French, 18th Century

384 Bookcase. Mahogany. 224.0 x 130.0 x 53.0 cm. *N93.140.1. Paris, France. Oct. 1, '88. Interpol Number: E-171/9-1992

Glass

French, 20th Century

385 DAUM FRÈRES, Nancy.Vase. Cameo glass. 33.0 x 27.0 x 13.0 cm. Singed: Daum Nancy. *N93.157.1. Biot, France. Jun. 20, '91.

Jewelry

Russian, 19th Century

386 OUTCHINNIKOV, P. Egg pendant, 1880-1900. Silver, gold, and enamel. With maker's mark. With a bronzed field in the shape of a tear drop. N93.162.4. Newberg, OR. Dec. 1, '92.

Liturgical Objects

Italian, 17th Century

387 Monstrance. Silver and iron. 46.0 x 20.0 cm. Recorded in the Monuments and Fine Arts Service of Pisa under No. 09/00146367. *N93.151.1. Vetriano di Pescaglia, Italy. Nov. 10, '91. Interpol Number: E-142/8-1992

388 Monstrance. Silver. 52.0 x 25.0 cm. Recorded by the Monuments and Fine Arts Service of Pisa under No. 09/00146370. *N93.151.2. Vetriano di Pescaglia, Italy. Nov. 10, '91. Interpol Number : E-142/8-1992

389 Reliquary. Silver. 44.5 x 17.5 cm. Recorded by the Monuments and Fine Arts Service of Pisa under No. 09/00146371. *N93.151.3. Vetriano di Pescaglia, Italy. Nov. 10, '91. Interpol Number : E-142/8-1992

388

389

Italian, 18th Century

390 Chalice. Silver? Diam. 8.0 Ht. 22.0 cm. Recorded under inventory No. AFS 67156. *N93.151.4. Vetriano di Pescaglia, Italy. Nov. 10, '91. Interpol Number : E-142/8-1992

390

Objects of Art

Norwegian, 19th Century

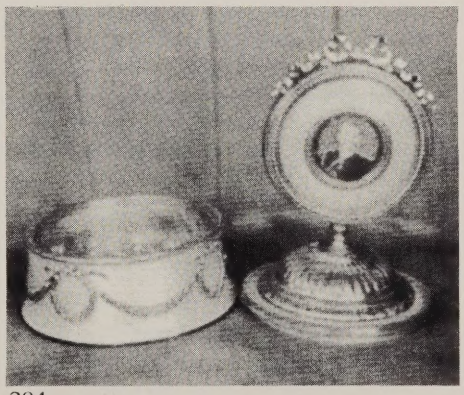
391 ANDERSEN, David. Serving set, 1890. Silver and enamel. Marked "925" pure. Also with jeweler's mark and box marked "David Andersen Jeweler" with trademark of a crown. Made in Oslo, Norway, the enamelling done in Sweden. Comprising one strainer, one scoop with a pour spout, one pair of tongs, 12 demi-tasse spoons and one curled horn spoon. Each piece enamelled a soft blue on a gilded ground with bead accents in white enamel, with scrollwork inset in the enamel. *N93.162.12. Newberg, OR. Dec. 1, '92.

Russian, 19th Century

392 Box. Gold and enamel. Hinged circular box in pink enamel, the top centering a gold crown surrounded by a ribbon. *N93.162.28. Newberg, OR. Dec. 1, '92.

393 Frame. Silver and enamel. 7.5 x 7.5 cm. In the form of a six-pointed star formed by two intersecting triangles, one red and one blue, centering a circular opening for a photograph. *N93.162.21. Newberg, OR. Dec. 1, '92.

394 Frame. Silver and enamel. Ht. 22.5 cm. Circular box, the sides decorated with swags and wreaths on enamelled ground, the gadrooned lid surmounted by a circular frame with ribbon finial and centering a round opening for a photograph. The lid and frame approx. 15 cm. high and the box approx. 8.7 cm. high. *N93.162.24. Newberg, OR. Dec. 1, '92.



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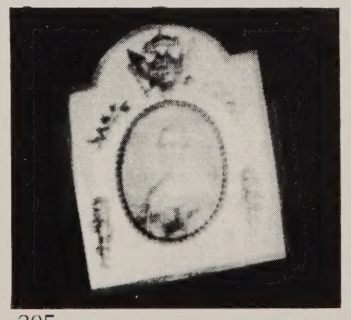

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395 Frame. Gold and enamel. Ht. 10.0 cm. Rectangular with an arched top, centering an oval opening for a photograph surmounted by a crowned double-eagle appliqué above leaf-form appliqués; enamelled in pink and gold. *N93.162.25. Newberg, OR. Dec. 1, '92.

396 Letter opener. Jade, rubies, silver and enamel. Ht. 21.9 cm. With a jade blade, the shaft in the form of an elephant head with inset ruby eyes, above a handle with applied double-headed eagle beneath a wreath and with a swag below, on a blue enamel ground. *N93.162.14. Newberg, OR. Dec. 1, '92.

397 Scoop, 1897. Silver, gold, and enamel. 11.3 x 3.4 cm. Marked with unidentified maker's mark "GK.", a shield on back of joint, an upside down "U" and "O" , the Moscow city coat of arms, St. George and the dragon and the date "1897." The handle and back of the scoop with a foliate enamelled design centering a palmette motif, all in shades of royal blue, aqua, cobalt blue, white, violet, and soft blue on a gold ground, the handle inset with rubies. The handle with rope turning at the joint and terminating in a knob finial. *N93.162.11. Newberg, OR. Dec. 1, '92.

398 FABERGÉ (FEODOR AFANASSIEV), (1873-1959). Pincushion. Velvet, gold and enamel? Diam. 5.0 cm. of velvet. May have Fabergé mark and maker's mark. N93.162.26. Newberg, OR. Dec. 1, '92.

399 FABERGÉ (FEODOR RUCKERT), Playing card case, 1895-1905. Gold, silver, and enamel. With the Fabergé eagle mark, full mark, workmaster mark, and 88 head silver mark. Enamelled double face of the king of clubs and the queen of diamonds with painted accents on enamelling with large and small embedded ruby accents. In pastel blue, pink, rose, and yellow with a double-headed eagle in the top embedded with rubies, with floral enamelling on the sides. Top is hinged to the right. *N93.162.1. Newberg, OR. Dec. 1, '92.

400 FABERGÉ (FEODOR RUCKERT),. Wedding cup, 1900. Gold, silver, and enamel. 23.1 x 20.6 cm. With Fabergé mark, 88 silver head mark, and maker's mark. Having a pinched waist with three handles continuing to shaped feet, the handles in the form of serpents or snakes with amethyst eyes, with three three-quarter length portraits of a robed minstrel, a man and a woman holding a tray with a decanter and cup, surrounded by an elaborate scroll design above a winged griffin flanked by stylized pillars with stylized tulip form capitals; all in shades of brown, burgundy, pink, aqua, blue, yellow, and green. *N93.162.13. Newberg, OR. Dec. 1, '92.

400

401 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923). Cuff links. Diamonds, gold, and enamel. With full Fabergé mark, maker's mark and each with "58" gold mark in center. Enamelled with three diamonds in center. N93.162.22. Newberg, OR. Dec. 1, '92.

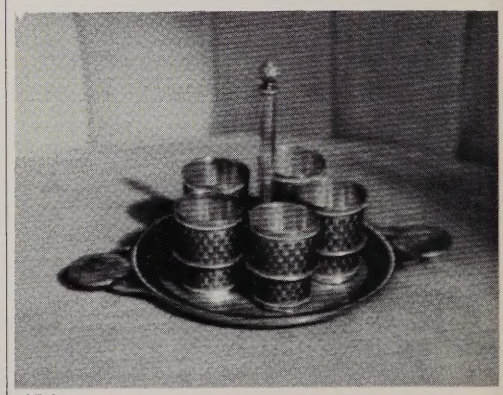
402 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923). Double frame. Diamonds, gold, and enamel. 10.0 x 15.0 cm. Oblong with gold border and swags across top inset with 7 long diamonds, centering a double looped garland, lower corners with wreaths enclosing urns on pedestals (?), two oval openings for photographs. *N93.162.23. Newberg, OR. Dec. 1, '92.

403 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923). Egg on a pedestal. Gold and enamel. With maker's mark and 56 gold mark. Ovoid with an acorn form finial, the sides of the egg with gold swags above gold band, the whole on a circular case base with gold foliate design and band, all against a light blue enamel ground. *N93.162.17. Newberg, OR. Dec. 1, '92.

404 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923). Liqueur set, 1903-1918. Gold and enamel. Marked with full Fabergé mark, maker's mark of "HW", and 88 silver mark. Comprising five tumblers and a two-handled tray or caddy, the gold-plated circular tray with blue enamel border centering a stem with handles made of gold coins from the reign of Czar Nicholas II; the gold tumblers each enamelled in the "en plein" method with engine turning on a guilloché ground, with gilt bands at lip, center and base. *N93.162.6. Newberg, OR. Dec. 1, '92.

405 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923).Pill box, 1890-1905. Gold, silver, enamel, and diamonds. Diam. 2.5 Ht. 5.0 cm. With full Fabergé mark, 88 silver mark, and maker's mark. Also with a head symbol, maker's mark and 72 gold mark. Of cylindrical form with removable lid: the lid centering a .30 carat diamond inset in a gold crown surrounded by a double border of a gold wreath and small pearls; the body decorated with a garland drape with two central wreaths, one with a gold crown inset with 3 diamonds and 5 diamond chips, and the other with a central figure of a double-headed eagle (Fabergé mark) in rose gold, all on a white chinoiserie enamelled ground. *N93.162.8. Newberg, OR. Dec. 1, '92.

406 FABERGÉ (HENRIK IMMANUEL WIGSTROM), (1862-1923). Pill box, 1896-1905. Gold, silver, and enamel. 2.5 x 2.5 cm. With full Fabergé marks, 88 silver mark, maker's mark, and 72 head mark. Oval hinged box with engraved scroll with a floral acanthus motif centering a raised circle of white enamel and bordered with 31 small diamonds inset in rose gold and centering a "H II" Czar Nicholas II gold initials inset with 10 small diamonds, the circle with a secret hinge to reveal a portrait of the czar. *N93.162.9. Newberg, OR. Dec. 1, '92.



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407 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Easter egg on a pedestal. Gold and enamel. Probably with maker's mark and "56" gold mark. Ovoid form on a flaring pedestal base, with hinged top that opens to reveal a seated monkey in the interior, the sides of the egg decorated with pendant swags, all on a blue enamelled ground. *N93.162.18. Newberg, OR. Dec. 1, '92.

408 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Flower holder. Gold and enamel? In the Art Nouveau style. N93.162.27. Newberg, OR. Dec. 1, '92.

409 FABERGÉ (MICHAEL PERCHIN), (1860-1903).Letter opener, 1895-1905. Jade, diamonds, and rubies. Marked with the full Fabergé mark on the knife, 56 gold mark, silver 88 mark and maker's mark of Perchin. With a nephrite (jade) blade and the hilt in the form of a horse's head of silver with a yellow gold mane, bridle, and buckled reins; the eyes inset with rubies, a band of diamonds below in rose and yellow gold, a circular shaft below of purple chinoiserie enamelling with rose and yellow gold draped beading inset with 18 small diamonds; the top of the blade with large rose point diamonds inset on either side of the blade within a diamond wreath, *N93.162.5. Newberg, OR.

410 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Parasol handle. Glass, gold, and enamel. Center with an etched and cut design with gold and enamel in light pink at the top and bottom. N93.162.15. Newberg, OR. Dec. 1, '92.

411 FABERGÉ, Bear, 1899. Silver and rubies. Signed and marked "84 zolotniks." In the form of a bear reclining on his back with a raised head and curled paws; the head inset with rubies. Originally a gift and inscribed with date. *N93.162.10. Newberg, OR. Dec. 1, '92.

412 FABERGÉ, Egg on a pedestal, 1890. Gold, rubies, and enamel. With the Fabergé seal. Oval form with a knob finial set in a frame pedestal with inset rubies at juncture of horizontal and vertical crosspieces. *N93.162.16. Newberg, OR. Dec. 1, '92.

413 FABERGÉ, Frame. Jade, gold, rubies, and onyx. Oval surmounted by a gold ribbon, with a gold scallop design centering a photograph, the whole tilting between two uprights with acorn finials and palmette appliqués with inset rubies, on a stepped base centering a palmette appliqué centering a ruby, on shaped bracket feet. *N93.162.19. Newberg, OR. Dec. 1, '92.

414 FABERGÉ, Pill box, 1890-1905. Gold, silver, and enamel. Diam. 1.9 Ht. 3.7 cm. With full Fabergé mark, maker's mark and 56 gold mark. Of cylindrical form with blue enamel, the circular lid with a double-headed eagle in rose gold; the cylinder with a beaded rose gold border and swags of rose and yellow gold with two arrow feather bands of yellow gold in a rose band above and below the swags. *N93.162.7. Newberg, OR. Dec. 1, '92.

415 FABERGÉ,Vodka cup. Enamel? In the form of a helmet with a neck guard and a star crest on the front surmounted by a crowned wingspread eagle. Turned over for use as a vodka cup. *N93.162.20. Newberg, OR. Dec. 1, '92.

416 OUTCHINNIKOV, P. Imperial champagne cup, 1871. Enamelled silver and gold. Marked with "91 zolotniks" for silver content, maker's mark, and the Imperial Moscow 1871 mark. Made for the household of Czar Alexander III. Of tapering cylindrical form with gilded interior, each side centering an oval reserve with one depicting the Kremlin and the other the front entrance, within a white and red border with a quatrefoil motif, the remainder with a gilt and blue foliate design, with a gilded rim with red and white enamelled stripes. *N93.162.2. Newberg, OR. Dec. 1, '92.

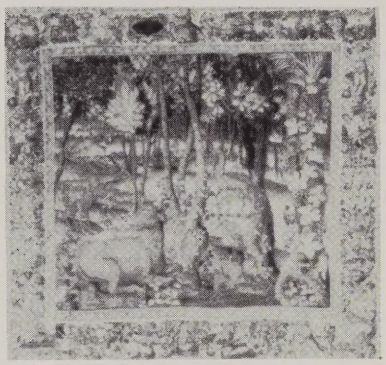
416

Miscellaneous

Tapestries, Textiles

Flemish, 16th Century

417 Verdure tapestry. Wool? 343.0 x 376.0 cm. In shades of blue and ochre. *N93.143.1. Brussels, Belgium. Jan. 16, '92. Interpol Number : E-192-10-1992



417

Asian Art

Objects of Art

Chinese, 19th Century

418 Toggle. Jade. W. 7.1 cm. Reclining female nude.*N93.137.1. Toronto, Canada. Jan. 8, '93. Interpol Number : 93IPO0060

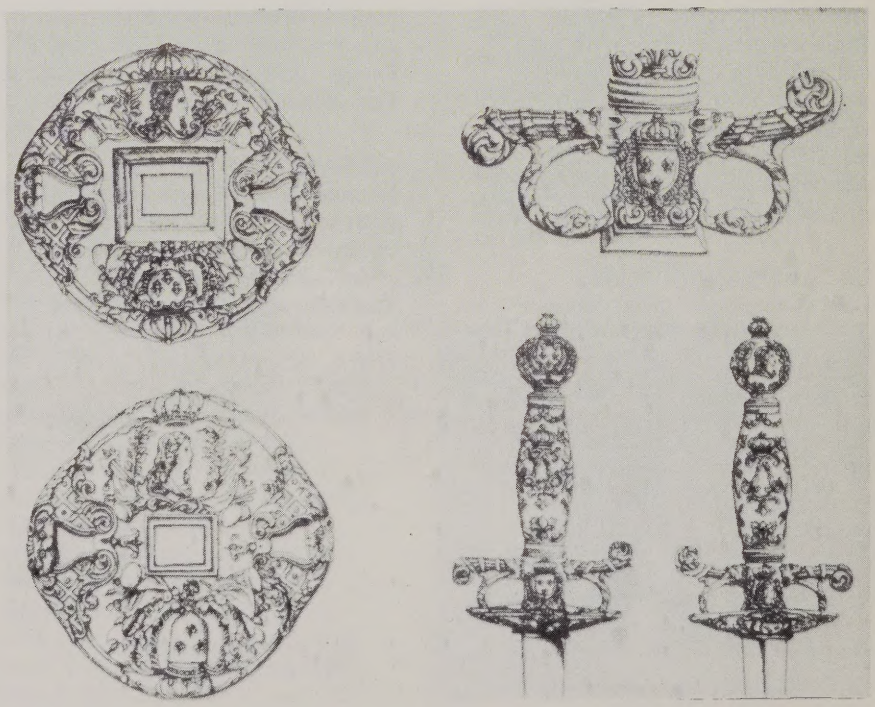
418

Arms, Armor

French, 18th Century

419 Dress sword. Steel and gilded brass. Restored in 1985-1986. Belonged to a captain-colonel of the "Cent-Suisses du Roi Louis XV". With a triangular steel blade, partly blued, the gilded brass hilt decorated and carved with the bust of the king, the coat-of-arms of France, flag and halberd trophies on both sides of the guard plate, the base of the shaft with a profile of the king on one side, and the coat-of-arms of France and the sash of royal orders on the other. The handle decorated with tracery on both sides, surmounted by a royal crown and surrounded by war trophies, the pommel carved with a profile of King Louis XV on one side and lion's heads, garlands and French coat-of-arms surrounded by the Orders of the King. *N93.132.1. Geneva, Switzerland. Jun. 26, '92. Interpol Number : E-170/9-1992

420 Gun. Steel, rosewood, and gold leaf. Marked on right side of flintlock: "Mre. ROYALE de Versailles"; engraved in gold on the steel barrel "Compagnie des Cent-Suisses du Roi", with the number "2141" and various proof marks; on the butt engraved with the number "7" and the triggerguard proof-marked with a "G" surmounted by a star. Butt of Brazilian rosewood and the butt plate in the form of a fleur-de-lys; the ramrod, bayonet and black leather ammunition pouch with the coat-of-arms in brass covered in gold leaf, side by side with the coat-of-arms of France and Navarre. Only ten of these guns are known to exist. *N93.132.1. Geneva, Switzerland. Jun. 26, '92. Interpol Number : E-170/9-1992



419

Missing Art Index

American
Paintings, Pastels, Mixed Media Works, Watercolors 34-5

Boldini, G. 38
Brownscombe, J. 34

Daubigny, C.-F. 36
Diaz de la Peña, N.-V. 37

Ermolaeva, V. 39

French
Paintings, Pastels, Mixed Media Works, Watercolors 36-7

Italian
Paintings, Pastels, Mixed Media Works, Watercolors 38

Russian
Prints, Drawings 39

Stolen Art Index

American
Paintings, Pastels, Mixed Media Works, Watercolors 340-43
Sculpture 371-73
Andersen, D. 391
Austrian
Prints, Drawings 364-66

Belgian
Candlesticks, Candelabra, Lamps 379
Besnard, P. A. 352
Bruni, B. 374

Calvert, E. 347
Canadian
Paintings, Pastels, Mixed Media Works, Watercolors 344
Chagall, M. 367
Chapman, C. T. 340
Chinese
Objects of Art 418

Daum, Frères 385
Dawson, M. 348
Dyck, Sir A. van, attr. to 351

English
Paintings, Pastels, Mixed Media Works, Watercolors 345-48
Erni, H. 355
European
Paintings, Pastels, Mixed Media Works, Watercolors 349-50

Fabergé (Feodor Afanassiev), 398
Fabergé (Feodor Ruckert), 399-400
Fabergé (Henrik Immanuel Wigstrom), 378, 401-06
Fabergé (Michael Perchin), 407-10
Fabergé, 411-15
Flemish
Candlesticks, Candelabra, Lamps 380-83
Paintings, Pastels, Mixed Media Works, Watercolors 351
Tapestries, Textiles 417
French
Arms, Armor 419-20
Furniture, Accessories 384
Glass 385
Paintings, Pastels, Mixed Media Works, Watercolors 352
Prints, Drawings 367

Gainsborough, T. 345

Guino, R. 371-72

Hirano, A. 375
Huffington, A. 373
Hundertwasser (Friedrich Stowasser) 364-66

Italian
Liturgical Objects 387-90
Paintings, Pastels, Mixed Media Works, Watercolors 353-54
Sculpture 374

Jacobsen, A. 341
Japanese
Sculpture 375-76

Knie, R. 349

Ladbrooke, R. 346

Malkovsky, H. 356, 370
Miró, J. 368

Nagare, M. 376
Norwegian
Objects of Art 391

Outchinnikov, P. 386, 416

Pawson, R. M. 344
Picasso, P. 369

Russian
Clocks, Timepieces, Watches 378
Jewelry 386
Objects of Art 392-416

Schawinsky, X. 357
Spanish
Prints, Drawings 368-69
Sculpture 377
Stull, H. 342
Swiss
Paintings, Pastels, Mixed Media Works, Watercolors 355-63
Prints, Drawings 370

Tinguely, J. 358-63

Villars, M. 350

Wood, H. 343

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